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SCENARIO

'HARVESTS FOR TOMORROW'

April 1941.



FADES IN:

(The title background
is richly lit monks
cloth; black title
letters.)

The United States
Department of Agriculture
Agricultural
Adjustment
Administration

presents

1.42
Ad4H

DISSOLVES:

HARVESTS FOR TOMORROW

DISSOLVES TO:

Photographed by GEORGE ORTLIEB
Film Editor PAUL BURNFORD
Editorial Assistant RICHARD ATTRIDGE
Production Assistants JOHN L. MAC DERMID
CARL WALKER

DISSOLVES TO:

Music

composed and conducted by

JOHN ALDEN FINCKEL

with members of the
National Symphony Orchestra.

DISSOLVES TO:

THE NARRATOR
FRANK CRAVEN

DISSOLVES TO:

DIRECTED

by

EDGAR PETERSON II.

FADES OUT:

FADES IN:

PROLOGUE

"There are no actors in this picture.
These are plain people of farm and
village.

There is no plot. But there is a
story. A story of the growth and
decline and rebirth of the soil...
a story that is written in houses and
barns, cattle and crops, in towns
and the lives of people.

The setting is New England's rocky
slopes. But the story of man on the
soil is the same----wherever man has
cleared the forest to build a last-
ing home."

REEL I

DESCRIPTION OF SCENE

SCENE FADES into LS of South Roy-alton, Vermont, looking down on Main Street and churches.

LS of church on Sunday morning with people leaving after service.

CU of congregation leaving church as minister greets them.

CU of bell loft of steeple as church-bell is ringing.

CU of minister shaking hands with con-gregation as they pass through door.

CU of bell as above.

DISSOLVES TO

Tombstone, on which we pan down as we read:

"In memory of
Hadlock Marcy, Esq.,
Born at
Woodstock, Conn., Jan. 30, 1739
Graduated at Yale College, 1761
Died at
Hartland, Vt., Dec. 29, 1821,
Aged 83 years."

NARRATION

(As scene fades in, the faint, distant ringing of a church bell is heard. It is Sunday morning.)

We folks have been here in New England quite a while, as time goes in this country. Long enough, at least, to find out we look pretty small in the face of life, and nature, and eternity.

(reading in a reminiscent way)---

*In memory of
Hadlock Marcy, Esq.,
Born at
Woodstock, Conn. Jan. 30, 1739
Graduated at Yale College, 1761
Died at
Hartland, Vt., Dec. 29, 1821
Aged 83 years*

(as an aside) -----

That's a lot of living.

DESCRIPTION OF SCENE

NARRATION

DISSOLVES TO

A CU of Plymouth Rock as we read "1620", with water lapping around rock.

DISSOLVES TO

LS of New England Coast at Gloucester, Mass.

LS, ocean waves breaking against rocks.

DISSOLVES TO

LS of a valley, as camera slowly pans from left to right, disclosing vast panorama of trees and rolling hills.

DISSOLVES TO

LS of Eugene Lyman and wife picking potatoes in large field, with rows of potatoes stretching into distance.

A two-shot of Lyman and wife putting potatoes in basket.

CU of Mrs. Lyman as she picks potatoes off rich-looking earth.

Repeat of above LS, as both people stand up and start to pour potatoes from basket to sack.

Two-shot, as Mr. Lyman pours potatoes into basket.

Yes, it's been quite a while since our country's first immigrants stepped onto Plymouth Rock. Strong-minded people they were, determined to leave the past behind and look a long way into the future.

But I expect they weren't much different from us today, at that. They just tried to keep one eye on this world, and the other on the next. They started right out to make a living by the ways they understood. Intended to keep themselves fairly well nourished until the hereafter arrived.

DESCRIPTION OF SCENE

NARRATION

LS of apple orchard, featuring one large tree with ladders and baskets of apples on ground, as man climbs down ladder out of tree.

CU of Eugene Howard putting apples from pail into large baskets.

CU of apples in basket as we see Howard's hands putting apples in.

CU of young Howard boy in tree on top of ladder as he picks apples.

MS of Mr. Howard as he picks out apple and calls to boy in tree.

CU of boy in tree as he looks down at Mr. Howard.

CU of Mr. Howard throwing apple to boy.

CU of boy in tree as he catches apple and starts to eat it.

And the land fed them with the fruits of the earth and the trees. Peas and beans, pumpkins and potatoes, apples and berries -- all from the richness of the good earth.

DESCRIPTION OF SCENE

NARRATION

CU of boy's face and shoulders as he takes big bites out of apple and smiles down at Mr. Howard.

(as though talking to the boy)

Tastes good, son, eh!

CU of Mr. Howard's hands, and apples being put into basket.

CU of man's hands husking corn.

LS of Eugene Howard and we see him surrounded by corn stalks as he husks ears of corn.

CU of bare corn cobs, as we see several cobs thrown into pile.

CU of Howard's hands as he husks red ear of corn. Dog's face in background.

They worked hard, yes, spring and fall, summer and winter -- they worked hard to harvest the richness of the good earth. Corn -- and wheat -- and a hundred other crops -- draining the richness stored in the land for thousands of years. Lasted quite a while, considering --

Repeat shot of CU of pile of corn cobs.

Repeat of LS.

DISSOLVE TO

LS of river valley scene through autumnal foliage in foreground.

DESCRIPTION OF SCENE

CU of leaves vigorously blowing, as though looking up into trees.

LS of luxuriant stand of pines, with contrasting sunlight and shadow.

LS of trees on river bank as stream flows through in background, with sparkling highlights on the water.

Repeat shot of CU of leaves blowing, as before.

CU of elm leaves blowing, looking through leaves to sky.

CU of leaves gently falling on ground.

DISSOLVE TO

Rich looking forest floor as ferns and small bushes are gently shaken by breeze.

LS of lovely forest backlighted.

LS of New England birches with clouds in background, featuring white willowy trunks of trees.

NARRATION

When the Pilgrims came they found a land that had been enriched by life and death. For the trees had been bringing fertility from rocks and subsoil for ages -- storing it in their leaves and bodies and adding it to the soil when they died.

It all started, I suppose, with some pretty poor kinds of trees and bushes, bayberry, maybe, and juniper. But as they built up the land, they made it good enough so the tall pines -- and the maples -- and the birches could take over.

DESCRIPTION OF SCENE

NARRATION

DISSOLVES TO

LS of valley covered with trees, but as camera pans down left to right it discloses a farm completely cut out of the forest.

That was nature's way and it could last forever.

DISSOLVES TO

CU of face and shoulders of man sawing on a big tree trunk.

*But we cut the trees.
We needed clearings - land we could plow and graze.*

MS, two men sawing on tree trunk.

LS, large tree falls to ground.

CU of face and shoulders of man sawing on a big tree trunk.

We cut the trees -- and built our houses and barns and churches.

LS, trunk of large tree as it falls away from camera.

On the land the trees had built, we planted our crops and drained the soil.

LS, ox team with driver pulling cut logs away from clearing.

MS, ox team dragging log out of forest.

DESCRIPTION OF SCENE

NARRATION

MS, two woodsmen rolling log on skid looking head-on at the faces of the oxen as they struggle.

MS, two woodsmen rolling log up skid, from low angle.

CU of oxen faces, as above.

CU, from the side as we see the oxen start off and drag the log out of the picture.

LS, ox team dragging log out of forest.

DISSOLVES TO

LS of two men plowing field which is completely covered by huge rocks that have been dug out of the ground. Scene highlights rocky soil.

CU of two men digging rock out of ground with crowbars, as biggest man actually leans full weight on crowbar and slowly pushes rock out of ground.

It was good land. Oh, yes, too many rocks to waste much time in idleness and sin. But the land was stuffed with the goodness that the trees had brought to the soil. A little hard to get, sometimes, but there for the taking.

DESCRIPTION OF SCENE

NARRATION

MS of young man building rock wall, as he picks rocks off ground and places them on top of wall.

Rocky land, but good land. And we didn't waste the rock either -- thrifty, when we know how.

Reversed shot in CU. as young man is seen lifting huge rock onto top of wall with obvious great effort.

DISSOLVES TO

CU of plowshare going into earth and moving away from right to left.

CU of team of horses as they come into camera, the scene holding on the horses' heads as they tug to pull the plow.

CU of share plowing through rich dirt as we see man's feet following behind.

MS, in reverse angle of man and team as they walk away from camera, plowing.

LS, man and team plowing on side of sloping hill.

LS, from side angle as horses struggle up hill from right to left and man stops team as plow hits rock.

We've been plowing and planting and harvesting for quite a while, as time goes in this country. Somehow that six inches of topsoil on the land has contrived to nourish the seed and ripen the harvest more than three hundred times since we've been here.

DESCRIPTION OF SCENE

NARRATION

(Inter-cut with this action is CU of farmer's dog watching action.)

MS, as man leaves plow, taking off reins, and walks over to rock, picks it up and throws it out of way and returns to plow.

As farmer starts team moving out of picture, we cut to CU of dog, who jumps up, wags his tail, and walks out of scene.

CU of farmer holding on to plow handle as he starts team.

CU of plowshare starting off again in furrow, as camera follows it, going out from right to left.

LS of farmer and team and dog going away from camera over the side of the hill. As they go down out of sight, we

And, somehow, out of the land, we've managed to build a way of life that suited us. We've come and gone and in between we've worked the land.

DISSOLVE TO

LS of typical New England town, showing church and store square, with old man walking across street in foreground.

DESCRIPTION OF SCENE

NARRATION

CU of town signpost as we read,

"Shakers

Worsted Church

Loudon".

CU of old lady as she reaches into mailbox for mail, and then turns and walks away from camera toward beautiful typical farmhouse in background.

LS of above action showing entire house.

MS of store front in small town as horse and buggy pull away past camera.

LS, street scene in Woodstock, Vt., showing lovely New England town homes.

LS of Congregational Church in Center Sandwich, N. H., as deacon walks slowly toward door.

Yes, we built a grist of things out of that thin layer of top-soil. We built our walls, and our farms, our houses and barns, our town halls and churches. That's the way it's always been everywhere. When you come right down to it, all things we build must rest on this foundation of the soil.

DESCRIPTION OF SCENE

NARRATION

MS of elderly deacon slowly walking
up steps of church and in door.

DISSOLVES TO

MS of graveyard featuring several
stones in foreground with lovely
shadows from trees on them.

*We've worked ourselves and the
land pretty hard. Yes, we've
done the best we knew how. And
when we finished, we always trust-
ed the Lord would take over.*

LS of graveyard at Plymouth, Vermont.
The scene is framed by pine trees and
old rock wall.

FADEOUT

END OF REEL 1.

REEL II

DESCRIPTION OF SCENE

NARRATION

SCENE FADES INTO

LS of shepherd and two dogs as shepherd walks to top of hill and starts directing dogs with his cane.

CU of shepherd standing on knoll of ground directing dogs with hand and cane motions. Shepherd standing against clear sky.

CU of sheep dog as he follows shepherd's directions.

LS of shepherd walking out of scene to right as two dogs follow.

LS of sheep pasture with shepherd and dogs walking to flock in foreground. Long rock wall and houses in far background.

MS of above from different angle as shepherd leads flock out of picture to left.

We've worked the land pretty hard. Used it in a lot of different ways.

Sheep, for instance. Not so many years ago, they tell me, sheep outnumbered the folks in some of our States five to one.

DESCRIPTION OF SCENE

CU of flock as they walk past camera.

MS of flock walking away from camera with two dogs driving stragglers.

LS of shepherd and flock walking over brow of hill as in silhouette toward camera.

Now we have a MS of flock, in pasture all busily eating.

CU of man and dog standing together on knoll watching sheep.

CU of face of sheep chewing.

CU of sheep dog watching sheep.

LS of shepherd on knoll as he looks at sheep and then walks out of scene to left.

NARRATION

Narrow valleys, and the land fit for plowing mighty scarce. So the clearings were pushed up the steep hills and sometimes over the tops of the ridges. If you can't crop, you pasture. You chew the richness out of the land.

By and large it's good country for pasture. Oh, of course, there's plenty of winter, and there's no pasturing in this country in the winter time. But good rain and cool weather and a soil that holds the water pretty well make rich pastures.

DESCRIPTION OF SCENE

NARRATION

DISSOLVES TO

LS of lane with herd of cattle coming down toward camera and going off into pasture at right.

When the sheep began to go, we put more cattle on the pastures. They could get more out of the land for the people who filled up our cities. The stony hillsides grew rich with white clover and blue grass -- feed fit for any cattle.

LS, cattle moving into pasture as they graze from left to right.

LS, cows grazing on sloping pasture. Beautiful clouds.

Spring, and Summer, and Fall, the cows bring the farmer the milk for the taking and the steers grow fat with no feeding of hard-raised corn. This is the sweetening that offsets the bitter of winter and makes the year come out right.

LS, cows on horizon of pasture. Similar cloud effects.

LS, cows on pasture. Sky filled with huge cumulus clouds.

LS, as in above but different angle.

MS of three cattle as they quickly graze on rich clover pasture.

DESCRIPTION OF SCENE

NARRATION

CU of one cow's head showing rapid action of grazing.

CU of similar action but reversed direction.

CU of similar action but different cow.

CU of Ayrshire cow's head as it quickly eats moving into camera.

CU of another cow eating quickly and moving as though into camera.

EXCU of head of Ayrshire cow, quickly eating.

Morning to night

half the year

*one hundred and fifty pounds of
grass a day -*

grazing -- cropping -- chewing --

Fescue and vernal . . .

red-top and brome grass . . .

*And richest of all, the blue
grass and clover.*

*Grazing, cropping, chewing the
good from the land.*

MS of Ayrshire cow chewing cud and as cow looks around, we cut into

MS of cow licking calf.

DISSOLVES TO

LS, interior of barn as cattle are being milked picturing man in left foreground.

LS reverse shot of man in above scene.

DESCRIPTION OF SCENE

NARRATION

CU, man's face and shoulders as we see motions of hands while milking.

CU, of young boy, son of farmer, as boy is milking.

MS, farmer finishes milking and gets up carrying pail of milk walking out of scene to right past camera.

Milk that flows from pasture to city; rich with the minerals that come from the land --

*phosphorus and lime . . .
calcium . . . (repetitive)*

Minerals that build straight bones and strong bodies . . . part of the strength of America, but lost to the soil and the land.

CU, young boy milking as he looks up and watches father go out.

CU, full milking pail being poured into large milk can. This scene highlights stream of milk being poured.

DISSOLVES TO

CU of bottles in bottling plant as they are filled with milk.

CU, empty milk bottles moving from left to right past camera, on machine.

*Sort of like people, aren't they?
Bustling and hurrying.*

CU, showing moving empty bottles and filled bottles.

*Empty bottles to be filled . . .
50 million quarts a day.*

CU, repeat shot of empty bottles.

DESCRIPTION OF SCENE

NARRATION

CU, bottles being filled with milk.

*Filled bottles for homes and
schools.*

CU, repeat shot of empty bottles.

*A thousand bottles, a thousand
children.*

CU, different angle of filled bottles
moving in circle.

*Millions of bottles, millions of
Americans.*

*Machines . . . to speed the flow
of goodness from the land.*

CU, repeat shot of empty bottles.

CU, different angle of empty bottles
moving in to be filled.

CU, bottles being filled with milk.

MS, parade of filled bottles.
Several different directions of
movement.

EXCU, filled bottles.

EXCU, bottles being capped.

CU, row of filled milk bottles
moving from right to left.

DESCRIPTION OF SCENE

NARRATION

DISSOLVES TO

CU of farmer on hay cutter seen through upright cutter bar as he moves out of scene right to left.

MS of team of horses and hay cutter moving into picture right to left as we see whole action of cutting while machine moves toward background.

We work the land pretty hard. Morning to night. Summer and fall. Mowing and cutting to fill the barns for the cattle in winter. A lot to do at harvest time.

LS, same team on side of hay field in far distance.

MS, men working in field pitching hay.

CU, one man pitching hay so it will dry.

CU, from ground level looking up at man gathering hay into pile.

DESCRIPTION OF SCENE

LS, man pitching hay onto wagon.

MS, same man pitching hay.

CU, reverse shot as fork of hay is thrown on top of wagon.

LS, silo with men putting hay into cutter at bottom.

MS, men forking hay into ensilage cutter.

MS, reverse angle of same action.

MS of boys picking up hay, same action.

CU, hay fork slowly pulling load of hay from top of wagon and going out top of screen.

CU, same load as it comes into bottom of scene and is pulled up and into top of silo.

DISSOLVES TO

CU of corn stalks against sky.

CU, looking down on ground as we see man's hand cutting corn stalks with corn knife.

NARRATION

Don't get much hurry and bustle in the fields at harvest time. We learn how to work slow and still get a lot done. Sometimes get in a little thinking while we're working.

One way or another we all manage to take a lot of goodness from the land Minerals - that come up through the soil. They make strong bones for the cattle who eat the grass and the folks who drink the milk. But we drain the minerals away from the soil.

Lime and phosphorus we take away mostly. Fifty pounds of limestone in a good load of hay.

DESCRIPTION OF SCENE

NARRATION

MS, front angle of same action as man walks toward camera.

LS of action looking over load of corn on wagon as new load is tossed on top of wagon in front of camera.

LS, reverse angle, of above as we see farmer's helper throwing load of corn on wagon.

MS, man working toward camera as he cuts corn.

LS, team of white horses pulling load of corn toward camera.

CU, looking from ground up to sky as horses and helper driving go past camera, and scene is wiped by side of load as it covers the camera.

LS of team pulling huge load of hay into barn, scene framed by rock wall and tree leaves in foreground.

Yes, we cut the corn, and pile it and store it -- We're careful for the cattle in the winter. But some of us used to think the land could take care of itself. I guess that's the way people have to be -- half wise and half foolish.

So, load up the wagons and drive them to the barn. There's richness for the cattle in the corn. Cut the corn, pile it, and store it for the winter.

(Climaxic)

We've plowed and harrowed, cut and turned. We've chewed and cropped and drained. We've piled and carried and stored.

"Let the land take care of itself!"

DESCRIPTION OF SCENE

NARRATION

FADES INTO

LS of rich-looking valley but as camera begins to pan from left to right we slowly see land getting poorer and poorer until camera stops and we see land that is completely worn out and covered by hardhack.

--"Let the land take care of itself". -- It's been good land. And it could take care of itself, if there weren't any of us humans around. It took care of itself for thousands of years before we came along. But the land didn't store corn and hay in silos and barns. It raised trees that would draw up the richness and share it with the soil.

CU of hardhack.

That's hardhack. Steeplebush, we call it. Pretty to look at, in a way. But it means the land's too poor for clover and grass -- It means that we have used up the good of the land.

LS of pasture covered by hardhack and brush.

CU, juniper bush with cow trying to eat grass around it.

That's juniper. That means about the same thing as hardhack. The land's too poor for almost anything else, so the brush and the scrub take over.

LS of pasture with juniper and trees working in, cows eating very slightly.

MS, same scene but different angle.

LS, pasture completely covered with brush, and cows are merely standing in field not eating at all.

Brush and scrub --

hard fare for the cattle.

DESCRIPTION OF SCENE

NARRATION

CU of cows sticking heads through barbed-wire fence trying to eat grass on other side.

CU, same action but different angle and different cows.

LS, men throwing corn from wagon over fence to pasture so cows may have something to eat.

CU, cows eating corn from above.

CU, same action, different angle.

LS, repeat of above action of throwing corn into pasture.

DISSOLVES TO

MS of Old Joe cutting brush in worn out field.

CU of Old Joe as he is cutting.

MS, Old Joe cutting brush but from different angle.

Guess things always look greener on the other side of the fence. But there isn't much choice when we let the land run down. Mighty little nourishment anywhere.

That corn was raised for the winter — besides, good pasture would make more milk.

Bad, any way you look at it. That's the way it goes — the land runs down, the houses and barns run down and — well, the people run down.

Back in the hills, at the end of the road, the few who stay on sometimes grow tough and wiry as the hardhack that takes over their pastures. It's hard going, but they don't give up. Those old settlers didn't clear this country with any idea of quitting after awhile. We're not quitting either while we can help it.

DESCRIPTION OF SCENE

NARRATION

LS, decrepit farmhouse on verge of collapse. Brush in foreground.

Sometimes, when the land runs down, we can't help it.

CU, sign on tree reads:
"This place for sale."

*This place for sale.
Hurts to say it, somehow.*

DISSOLVES TO

CU, insert "AUCTION."

DISSOLVES TO

LS of crowd listening to auctioneer selling goods on porch of farmhouse.

CU of crowd as country man walks out past camera carrying basket.

CU of auctioneer as he is talking, trying to sell old cabinet.

CU, two old men talking to each other.

CU, auctioneer as in above action.

CU, old man with broken pipe buys cabinet.

CU, auctioneer points to old man and cabinet is taken away.

It's always pretty hard to see the old village on the hill running down. The young folks are mostly gone when this happens. Had to hunt for a living somewhere else. We've seen a grist of young folks go away, looking for fresh land in the west, in the early days, and then to the towns and cities. And behind it all is the running down of the land.

DESCRIPTION OF SCENE

NARRATION

CU, as camera follows action from left to right man walks away from crowd carrying arms full of old pictures, etc.

Some folks once set a lot of store by those things --

too bad.

CU, woman in same kind of action with arms full of books.

DISSOLVES TO

LS of worn out fields and as camera continues panning from left to right it stops with full view of a once spacious barn now completely in ruin.

MS, same panning action from left to right across field littered with abandoned and broken down farm machinery.

All of this is what happens when the land runs down. Not very pretty. And the worst of it is it doesn't have to happen.

LS, abandoned farm with leaning silo in foreground.

LS, abandoned house with snow falling. Atmosphere of complete desolation.

Reel 2

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DESCRIPTION OF SCENE

NARRATION

CU, through the falling snow we
see front door of above house
nailed up and read a sign blown
by the falling snow,
"This farm for sale."

This farm for sale.

Too bad.

FADEOUT

END OF REEL 11

DESCRIPTION OF SCENE

NARRATION

FADES IN

CU. of front of building as we read
"Town Hall".

DISSOLVES TO

LS, meeting of farmers as they talk
and discuss their problems.

CU of discussion leader as we see him
looking past heads of farmers he is
talking to.

MS, 3 farmers on side of table as
middle farmer responds to discussion
leader.

CU, repeat of discussion leader as
above.

CU, 2 farmers listening to discussion,
as one of them starts to talk.

EXCU of discussion leader.

EXCU of old farmer listening as
though dubious but sympathetic.

EXCU, discussion leader as above.

*You see--as I understand it -- a
lot of things have been going on in
the soil that we couldn't see on
top. The minerals in it were leach-
ing out and draining out, for one
thing. Trees with their long roots
could reach way down, catch the
minerals that were washing away in
the soil water, and bring them
back up where they could be used.
They could even get some new miner-
als from the slow rotting rocks.
But the crops on our farms, the
grass in our pastures, aren't
much good at that job. Their roots
are just too short, and crops
aren't left on the land.
The trees give back, the crops
take away.*

DISSOLVES TO

CU of soil laboratory weighing
machine, as girl's hands put soil
on scales.

MS, to scientists working at bench
on samples, as one of them turns and
walks away.

*Now, the scientists have done
a lot of testing and figuring and
they explain all about it. When
the land's worn out, they say,
those minerals that grass and
clover need are just too scarce.*

DESCRIPTION OF SCENE

CU, test tubes as man's hands pour additional samples into them.

EXCU of test tubes showing solutions dripping through.

CU, man's hands applying re-agents to solutions.

MS, action as above.

DISSOLVES TO

MS of 2 men filling pails with superphosphate, as bag lies on wheelbarrow. As pail is filled, one man takes it and walks away starting to spread superphosphate.

CU, man remaining at wheelbarrow as we see his hands scooping super out of bag into pail. As he picks up pail, we cut into

MS, farm helper lifting pail from rear of barrow as camera follows up quickly with him as he stands up and walks away.

NARRATION

'Long-used land, down to PH 4 point 6.' Sounds pretty scientific, but it means something mighty plain -- "sour as a crabapple." And sour land doesn't favor grass and clover -- just hardhack, and ferns, and moss.

So they bear down a lot, the professors do, on these minerals -- lime and phosphorus

Lime --

just plain limestone, ground up.

Phosphorus --

superphosphate, they call it, "super" for short.

They're the minerals we drained out of the land, and didn't put back.

DESCRIPTION OF SCENE

NARRATION

LS, as we see both men spreading
super from left to right.

*So it's pretty plain what we have
to do -- get the lime and super
on the land -- to pay back a little
of the richness we've taken away.
It doesn't matter much how you
get it on the land -- just as long
as you do it.*

CU, farmer (Mr. Maxham) as he walks
directly into camera, spreading super,
and we highlight arm motion of action.

*Scoop it out --
Sow it on the land.*

LS, both men spreading in rhythm as
they walk across brow of hill with
large pasture in background.

*Sow the super on the pasture!
Put on plenty!*

LS, as on horizon, with both men
walking from right to left up hill
and out of picture.

LS, team of horses and dumpcart as
two men drive up steep pasture hill
with obvious effort on part of men
and horses.

CU of team and cart and men as they go
past camera, tugging and straining to
get up hill. Jim Knott in cart motions
helper to drive on up hill.

DISSOLVE TO

MS of the rear of the cart, show-
ing lime bags, as Jim Knot opens
one and dumps it on floor of cart.

DESCRIPTION OF SCENE

NARRATION

CU as, looking right in end of cart
as we see shovel scooping up load of
lime from pile and shovel then throws
load out.

CU, from side of cart as we see Knott
throwing shovel of lime on ground and
cloud of lime dust almost obscures Knott.
This action happens 3 times. On last
action, we cut to

CU, cloud of lime falling on ground.

MS, rear of cart as Knott stands up and directs helper to drive on ahead. As cart starts to move away from camera, Knott starts spreading lime in clouds. Cart pulls further and further away in distance as action continues.

LS, as we see cart coming down
pasture to left with rhythmic clouds
of lime being thrown from cart.

CU. of above action as cart and man
go directly across in front of camera.

LS, as we see long valley vista,
team comes into picture and turns
in front of the camera and starts
down hill again, as Knott continues
spreading lime.

Spread the super and
 shovel the lime!
Shovel on the lime,
 a ton to the acre.
Up the hillsides and over
 the ridges —
 cropland and pasture —
Pay back the richness we take from
 the land!

(Slowly and Strongly) --

Today, there are 150 million acres of farm land in this Nation that need lime and super.

Lime for the clover, the alfalfa,
and the grass.

Phosphorus for our pastures and meadows.

So spread the super and shovel the
lime in a thousand counties and a
million farms.

DESCRIPTION OF SCENE

NARRATION

CU, as we follow action of rear of lime spreader, showing rear wheels and machinery kicking out lime.

CU, same action but from rear of machine as it moves away from camera, kicking out cloud of lime.

LS of spreader as it moves across pasture from right to left, covered by cloud of lime blowing with wind.

LS of spreader on right of scene as it moves directly into the camera and a cloud of lime seems to cover the entire screen.

DISSOLVES TO

MS, from ground level as team of horses and hayrake move directly into and past camera, tossing row of hay as it goes by.

MS, tractor -- drawn cutter going through rich field of clover, away from camera as we see rear of action.

*Spread the super
and shovel the lime.
Put it on one year
and it lasts for five.
Millions of tons of lime
for the farms of America -
Millions of tons of rich
minerals to nourish and
renew the land.*

Nowadays, it's really surprising what happens when we spread on this lime and phosphorus. The grass and the hay and clover come back - and grow like I suppose they did a long time ago. At least, they grow well enough so you don't have to run down to the grain store all summer to tease a little milk out of the cows.

DESCRIPTION OF SCENE

NARRATION

CU, timothy hay as tractor wheels come across picture and hay falls right in front of camera, disclosing hay lying on the ground.

MS of tractor cutting rich hay field, action going away from camera.

MS, hay-tedder moving from right to left, throwing out bunches of hay as it proceeds, with quick jerking action.

MS from side as screen is filled with hay being loaded on truck by hay-loader.

MS, repeat action of hay-tedder as above.

MS, end of big machine as in above, as we see hay being brought up by long, slowly-moving fingers.

MS, repeat action of tedder but with tedder moving away from camera and piles of hay being kicked up in front of camera.

DESCRIPTION OF SCENE

NARRATION

LS, team of horses moving from right to left across horizon, with feather-like clouds in background and gently waving hay in foreground. This was shot from the ground, and we are looking up at action as team and man cross through scene.

CU, looking up at clouds through vigorously waving heads of corn-stalks. This is a rich-looking scene.

CU, of corn being thrown out of corn-cutting machine as machine moves away from front of camera, and we see it going down row kicking out sheaves of corn at regular intervals.

MS of team and cutter as they come into picture from right to left, and we see the field and the team and the farmer.

LS of field of waving hay with cutter working through scene in background following a graceful S-curve in which the hay lying on the ground is patterned. Wind blowing ripples over hay in background.

*We cut the corn,
and pile it and store it --
We're careful for the
cattle in the winter;
We used to think the land could
take care of itself, but now we
know it has to have its share. Lime
and super -- clover and grass --
we do our part and
the land takes care of itself.*

DESCRIPTION OF SCENE

NARRATION

LS, typical New Hampshire barn as huge load of hay is pulled toward it by team, farmer driving standing on top of load.

DISSOLVES TO

MS, the Lyman family at dinner, and as dissolve ends, we see Mrs. Lyman walking away from camera to table. When she gets to table, action is putting dish on table, and Mrs. Lyman sits down.

MS, older boy and girl of Lyman family as they eat and talk to each other and are watching youngster across table, whom we cut to in

CU, as he stuffs crackers in mouth, watching brother and sister, and gulps his milk.

MS, Mrs. Lyman cutting great piece of cake and passing it to young daughter beside her, who starts to eat it with obvious relish.

Cut it

and pitch it

and pile it

and carry it to the barn.

We reap our harvest and leave the land its share. In our farming, we're building for permanency now, we're helping keep our country sound at the bottom. We've found a pretty solid foundation for the future of all our civilization in a soil we can keep strong and good and rich.

DESCRIPTION OF SCENE

NARRATION

DISSOLVES TO

LS, typical New England one-room district school, as we see several pupils and teacher talking to one of them, then turning to little girl in foreground who has hand up.

CU, teacher and little girl, as child intently is cutting with scissors and paper. Teacher watches.

MS, teacher and child playing beanball outside in school yard.

LS, as we see the school and all pupils playing beanball with teacher. Flag on school waving gently with wind.

DISSOLVES TO

LS of clouds and blue sky, as we see team and man coming over the hill with spacious horizon stretching upward from left to right.

We know it takes a lot of thriving farms to pay decent wages to the schoolma'm, and keep sound foundations under the town hall and the meetin' house. We know it will take a lot of thriving farms for the boys and girls who'll come along after we're gone.

Houses and barns and farms and people thrive on the richness of the land--the good earth that gives back so much . . . that gives us promise of harvests for tomorrow.

DESCRIPTION OF SCENE

NARRATION

LS, looking toward team and valley and clouds in background, as team comes up over brow of hill. Team stops and farmer gets off cutter and walks toward camera, picking up handfuls of hay on the way.

We've been here
quite a while,
as time goes,
and a lot of us aren't
fixing to quit in a hurry.

MS, from low angle looking up to heads of horses and clouds in background as farmer comes round horses's head and walks to them, feeding them hay he has picked up. Farmer pats horses on heads as they eat and as he does this, scene cuts to

Most of us up here have always been
for the things that were built to
last and live in — and for seeing
that they were kept up, when we
knew how. Looks like we do know, now.

CU, from low angle, and we see farmer patting horse's head as he looks up questioningly at sky. Satisfied and at ease, the farmer turns and leaves the horse's head, walking away to right, and we

DISSOLVE TO

LS, similar horizon effect as in first LS, with team and man going down over hill from left to right. Horizon sloping down from left to right as he disappears out of picture. Farmer and horses disappear over edge of hill as the scene fades out.

Well,
I guess I've talked too much
Up here we're not supposed to talk
very much.
Of course, —
we do.

FADEOUT

END OF REEL III

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